



MEMBERS EXCHANGE

Publication of the American Medalllic Sculpture Association
Web site: <http://www.amsamedals.org> Email: info@amsamedals.org

Winter 2008, Volume 21, Number 1

Winter Greetings:

Well it's that time of year when our heating bills escalate and our days slowly lengthen. A few minutes more of sunlight each day and in 3 months...voila...the spring equinox! Now if I could just work that into a medal design.

By now all of you should have received your copies of the new directory. I'm very happy with the final result. The layouts are great and the images printed very well. I know from our time at the ANA museum during the FIDEM congress that the exhibitors and other participants were impressed and glad to receive their own copies. We had several cartons sent to the museum so copies would be available to visitors. At least the American exhibitors, who were mostly AMSA members, had something to pass on to anyone who has an interest in medalllic sculpture. Since the exhibition will be up for many more months we should be able to generate some interest in our group and our art-form. Again I would like to expressly thank Anne-Lise Deering, our secretary, and Heidi Wastewet, our treasurer for the enormous amount of effort that they put into realizing our new volume. It's because of members like them that our group continues.

Speaking of members, as usual we are in need of some new location to exhibit our work. Most of our shows have been the result of a member asking the right person if they would like to have an AMSA exhibition. Check with local museums, galleries, libraries, whatever looks like a potential location and see if you can contact the folks who handle exhibitions. Sometimes all it takes is a phone call to start the proverbial ball rolling.

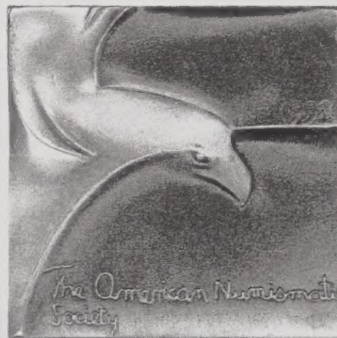
I sometimes feel that I really don't have very much of interest to put in these newsletters and then something happens or I'm reminded of one of our recent achievements like the members directory. I've also received feedback from several of you about how you enjoy the semi-rants about our uniqueness as artists; our making of objects that honor humanity or create joy with their content. This reinforcement is appreciated and I hope I'm echoing your collective thoughts and feelings about art and medal making in general. We really do need to constantly remind ourselves of the significance of our efforts. There can be an exquisite reality to our hand held creations and we should not let their scale dictate their importance.

..... Jim Licaretz, president

NEW APPROACH CONTEMPORARY MEDALLIC SCULPTURE COLLECTION AND RESEARCH CENTER hosts an exhibit of 19th and 20th Century American Medalllic Art

A selection of medalllic art from New York City based collectors are shown here. Please see page 4 for more photos of medals from this exhibit.
The exhibition will be on view until February 23, 2008.

From the Frederic Withington Collection.



Left:
The American
Numismatic Society (1992)
silver.

Right:
Quincentennial Anniversary
of The Voyage of Columbus



The Dr. Ira Rezak
Collection.

Beth Israel Hospital,
Newark, New Jersey.

Silver and Bronze
medal by Jonathan
Swanson, 1928.

Dedication of the new
hospital building.



News From 38th Street

Report by Tara Donahue

On September 29, 2007- Medialia... Rack and Hamper Gallery opened the 2007-2008 season with three distinct medallic art shows.

Coinciding with the ending of the XXX FIDEM Congress, Medialia's celebration of the medallic world drew guests such as Cory and Tom Gilliland, Dr. Alan Stahl, and Masaharu Kakitsubo of Tokyo, all of whom attended the Congress in Colorado Springs. Hitomi Niishi, the daughter of medalist Izumi Niishi and granddaughter of J. Sanford Saltus Award recipient Keiichi Uryu, was in attendance from Japan as well.

Space I: *John Cook:* *Retrospective Medallic art created* *between 1982 and 1990.*

This exhibition will continue until February 23, 2008.

John Cook was one of the founding members of the American Medallic Sculpture Association, AMSA and was the FIDEM, USA Delegate in 1983. He organized and directed in 1984 an international medallic art workshop at Pennsylvania State University, at which 10 leading international medallic sculptors were panelists and in 1987 curated a medallic exhibition at the British Museum with



a second venue at Penn State. He retired from Penn State University as Professor Emeritus in 1991. John Cook is a most influential and respected contemporary medallic sculptor in both the national and international medallic art community.

His unique and powerful medallic sculptures sends out a clear message to viewers. In his speech at the international medallic Congress at Florence in 1983, he articulated the meaning of medallic sculpture. Here is an excerpt from that speech:

"The magic element is always present in a pure work of art. It exists in the subliminal layers of meaning and fantasy, which are woven into the art form and communicated to the spectator on that same subliminal level. Call it poetics, aesthetic revelation, or magic, it is much the same thing and deals with psychical order, which is sorely needed, in today's society. Presently, man is insecure and afraid - either for the economy, for personal well-being, or position. His peace of mind is threatened by uncertainty in the nuclear age. He is alone and desperately needs some objective symbol of continuity, some element to transcend his day-to-day existence, and firm ground upon which to gain support so as to again taste the poetics of life. Denied this aesthetic and magical element, he is denied his full measure of humanity. Should the medalist fail to recognize this necessity for magic, he then fails as a medalist, as an artist, and as a human being."

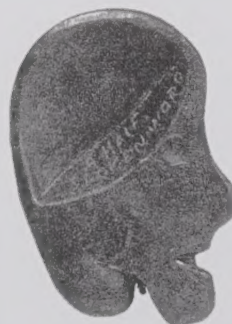
Space II: *The 10th Anniversary:* *NEW IDEAS IN MEDALLIC SCULPTURE.*

This annual traveling exhibition series by The University of the Arts, Philadelphia, and Faculdade de Belas Artes da Universidade de Lisboa, Portugal, began in 1998. For many of the years, a third art university/institution from yet another country has been invited. This series is one of *New Approach Inc.*'s important projects. Included in the exhibition was *NEW IDEAS 2007-2008*, *NEW IDEAS 2006-2007* in review, as well as alumni participants from each university, from 1998 to 2007. Also, Lisbon, Portugal's *Volte-Face Medalha Contemporânea* exhibited a selection of work in celebration of its 10th anniversary. The core members of *Volte-Face* have studied at Faculdade de Belas Artes da Universidade de Lisboa with Professor João Duarte, who also has coordinated the Lisbon participants since *NEW IDEAS* inception.

The 2007 - 2008 Maryvonne Rosse Memorial Award for Figurative Expression, awarded by Ann and Jason Pollack was presented Nathaniel Butler for "Half Spoken" Bronze, 1986. Maryvonne Rosse (1917-1998) was an accomplished American sculptor and medalist in the figurative tradition. She was a devoted member of AMSA

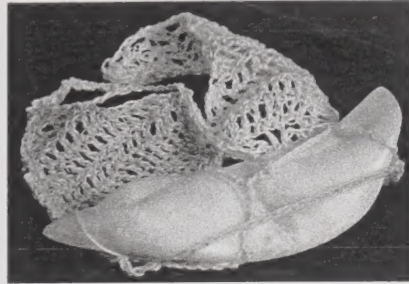


and served there in many capacities. Ms. Rosse was Chairperson of the AMSA Medal Program in 1992, Secretary in 1984 and 1997, Vice President in 1994, and President of AMSA in 1995. Ms. Pollack remembers her friendship and commitment fondly. "Her advice was always the same: Tell everyone to make medals."



"The 2007 - 2008 Ann and Jason Pollack Award for Excellence and Achievement in the Art of Medallic Sculpture" was presented to Miriam S. Klinger. (1986) "FULL MOON"

alabaster and thread. Ann and Jason Pollack are avid collectors and dedicated patrons of contemporary medallic sculpture. Since 2003, they have awarded University of the Arts, Philadelphia participants this award and the Maryvonne Rosse Memorial Award. Ann Pollack is herself an accomplished medallic sculptor, and a member of various medallic sculpture organizations, including AMSA.



The primary *NEW IDEAS* catalogue text was written by Dr. Alan Stahl, who is Curator of Numismatics, Princeton University, and Advisor to New Approach Inc.:

Ten Years - A Decade and A Generation

This catalogue, which documents the tenth annual *New Ideas in Medallic Sculpture* exhibit, provides an appropriate vantage point for looking back over the past decade of the art of the medal in America and forward to its future. In tracing the emergence of America in the contemporary international art medal world, 1997 can be seen as a midpoint between the first United States venue for FIDEM (Fédération Internationale de la Médaille) in Colorado Springs in 1987, and this year's FIDEM Congress in the same locale. Twenty years ago, the contemporary American medal was a newcomer on the world stage; today it proudly holds a place in the top ranks of medal producing nations. In the United States exhibit at the 1987 FIDEM biennial exhibition, only seven of the fifty-five artists represented were under forty years of age, compared to seventeen who were over sixty. Medallic art seemed to be on the way to becoming the medium of an aging generation of artists. Among the reasons that few young artists were entering the field were the lack of exposure to the creative potential of the medal as practiced in Europe, no regular training for them in America's art schools, and the lack of venues for exhibition and sale of their work.

Through its involvement with foreign schools in its exhibitions and activities, most notably the collaboration with the Volte Face – Medalha Contemporânea program

of The Faculdade de Belas Artes of the University of Lisbon, *New Ideas* has given American artists an opportunity to work in a truly international milieu. The tireless work that Mashiko has devoted to bringing the art of the medal to her home institution has resulted in the inclusion of medallic sculpture in the curriculum of the University of the Arts in Philadelphia, the first such formal program in the medium at an accredited art school in the United States in over a century. Most importantly, perhaps the New Ideas program has brought the current generation of medallic sculpture into a direct relationship with established artists and collectors of medals on an ongoing basis.

When visitors to the XXX FIDEM Congress this year encountered the state of medallic art in America, they experienced the work of a new generation of artists, whose involvement in the medium owes an enormous amount to the contributions of the New Ideas in Medallic Sculpture program over the past decade. These young artists are entering a community of medallists of all ages who have found a home for their vision and their work in the *New Approach Contemporary Medallic Sculpture Collection and Research Center*. The past decade has breathed new life into the American medal and laid the foundation for its healthy development in the coming decades.

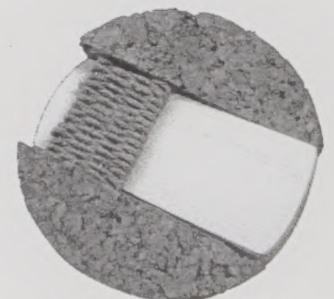
The 10th Anniversary New Ideas exhibition will be on display at The University of the Arts, Philadelphia in March.

A CALL FOR ENTRIES:

The *New Approach Inc.* Second International Contemporary Medallic Sculpture Competition for Emerging Artists was announced during the XXX FIDEM Congress at Colorado Springs. FIDEM members throughout the world received the prospectus with information for the competition, which is now open. Entries must be received by May 15, 2008. For more information please visit:

<http://www.medialiagallery.com/newapproachinc.html>

Cláudia Guerreiro
(ULisboa, Alumni)
pelas boas tradições
plaster, cork, rope
ø75 x 35 mm



19th and 20th Century American Medalllic Art is the continuing feature at the **NEW APPROACH CONTEMPORARY MEDALLIC SCULPTURE COLLECTION AND RESEARCH CENTER**. This exhibition is comprised of selections of medalllic art from New York City based collectors: David Fleischmann, Dr. Jay Galst, Scott Miller, Norand Pepin, Dr. Ira Rezak, David Simpson, and Frederic Withington. The exhibition will be on view until February 23, 2008



The David Fleischmann Collection

American Red Cross War Council 1917 - 1919 (1920) ø70 mm. American Red Cross and American Numismatic Society. By Daniel Chester French. Struck bronze (American Medalllic Art Company).



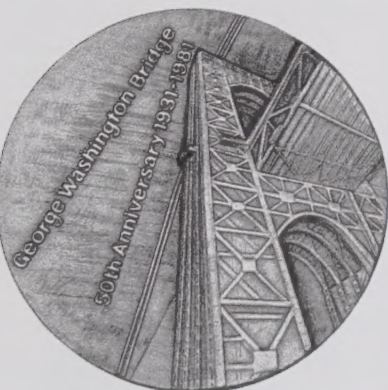
The Dr. Jay Galst Collection

Harvey Cushing, 1869-1939, POSTHUMOUS, 1974, commemorative medal by Abram Belskie for the PAM Great Men of Medicine series; struck bronze (Medalllic Art Co., N.Y.). Size: 44.4 mm.

Seen on left; obv.: Facing bust in military uniform; in l. field: five pointed star, 1869 below;

in r. field: winged caduceus, 1939 below; within curve to l. and r.: HARVEY CUSHING within curve at bottom: NEUROSURGERY; along truncation of bust: © ABRAM BELSKIE 1974. On right; rev.: Cushing operating with four assistants, with four observers; to r. a circular seal with crossed laurel branches, below which:

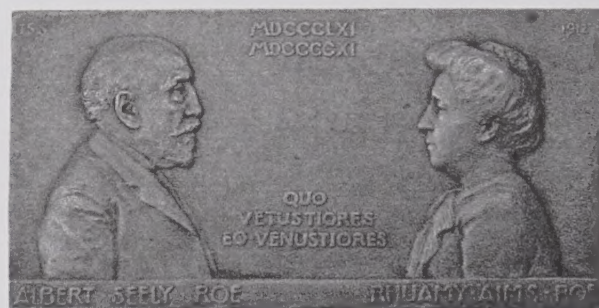
THE / HARVEY / CUSHING / SOCIETY / 1932; within curve around: HARVEY CUSHING OPERATING BEFORE



left

The Normand Pépin Collection.

George Washington Bridge 50th Anniversary medal.



The Scott Miller Collection , above right

1912 50th wedding anniversary
Albert Seely Roe & Rhuamy Aims Roe
by Theodore Spicer-Simson., 68 x 134 mm.
Little is known of the Roes who
appear to have lived in Schenectady, NY.



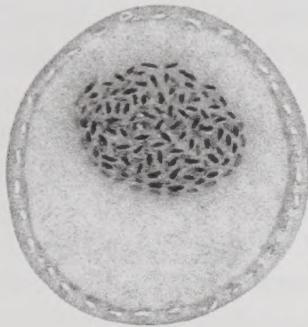
The David Simpson Collection

(c. 1970) GROLIER CLUB MEDAL, ø75 mm.

This medal by Leonard Baskin bears portraits of Jean Grolier and Johannes Gutenberg.



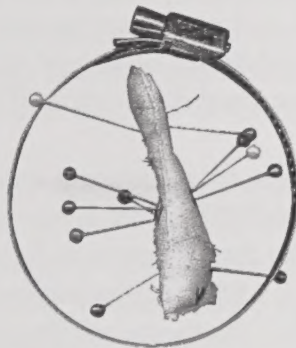
*More photos from the New Ideas in
Medallic Sculpture exhibition.*



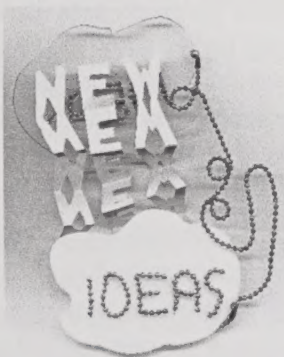
Yumiko Tomobe
(UArts, Alumni)
Mountain
felt, plastic
ø40 mm



Marta Castelo
(ULisboa, Alumni)
de regresso à
madeira
wood, paper 85 x
75 x 20mm



Mara Silva
(ULisboa)
BE MY SWEET
VOODOO #3
metal, fabric
ø95 mm



Inês Ferreira
(ULisboa)
NEW IDEAS
acrylic, paper,
metal approx. 65
x 90 mm / closed



Tobias Canfield (UArts, Alumni)
New Ideas in Medallic Sculpture 10th Anniversary
Comemorative Medal cast bronze, ø85mm



Editor's note,

2007 was AMSA's 25th year as an organization. It was a very busy year with a lot of achievements. We were finally able to finish the much talked about AMSA members directory just in time to distribute at the FIDEM congress. Our 25th anniversary medal also became a reality and with our involvement with the FIDEM congress in September we had a very busy year we can proudly look back upon.

Now what will the future bring? I'm sure some are getting the burned-out syndrome after all this activity. We now have to look for new blood to carry on for the next quarter century!!

If you have been a member for a few years and have not taken part in any of the activities like chair a show, hold office or be a board member, now is the time to search your soul for the reason you are not doing anything for our group. The same people can't go on forever doing the same tasks.

This issue includes a survey to find out what our members hope to get from their membership. Please take a moment to complete this questionnaire!!

The future of AMSA depends on members like you that are willing and able to take on a little responsibility to insure that AMSA will still be here a few years from now!! We need you now!

Thank you for being a member!!!!

Welcome new or returning members !

David Alexander, collector/writer
277 W. Lovell St. Mahopac 10541
Ph. home 845-628-7535 day: 914-589-358
e-mail: p_a_alexander@hotmail.com

Gary Cooper, artist
295 East Road, Fayette, ME 04309
Ph. 207-897-7010 e-mail: gcooper@exploremaine.com

Ann Cunningham, artist
11697 W. 13th Ave. Golden, CO 80401-4405
Ph. 303-238-4760 e-mail: Ann@sensationalbooks.com

Linda Preble McVay, artist
42 Hunking Str. Portsmouth, NH 03801
Ph. home 603-430-9888, day: 603-988-975
e-mail: lprebl@comcast.net

Marc Ricard, collector
1624 Long Valley Drive, Northbrook, IL 60062
Ph. (847)272-7137 e-mail: mcricard@yahoo.com

Dr. Joseph A. Uphoff HE, sculptor
1025 Garner St. D, Space 18
Colorado Springs, CO 80905-1774
Ph. home 719-473-0360 day 719-228-6528
e-mail: pfuphpff@earthlink.net

PASSAGES TO RECONSTRUCTION: MCA AT XXX FIDEM CONGRESS

By David T. Alexander

"Rebuild and Replenish" was the theme for the 30th Congress and 70th Anniversary celebration of the International Federation of the Art Medal (FIDEM), held in Colorado Springs on Sept. 18-22, 2007. The American Numismatic Association (ANA) hosted this worldwide gathering of medallic sculptors, collectors and medal-makers.

ANA hosted the Congress in 1987 on its 50th birthday and the group's 70th anniversary hailed in the same locale in 2007. The 2007 event drew more than 100 delegates and attendees from some 19 countries from Japan to Finland, Australia to Russia. The American contingent led by Delegate Cory Gilliland of Willsboro, NY added materially to the gathering's success.

American participants included many MCA members, such as founding President David T. Alexander, Stephen Scher, Donald Scarinci, Dr. Alan Stahl, Mashiko, ANS Curators Robert Hoge and Peter van Alfen, D. Wayne Johnson,

Center of activities was the Antlers Hilton Hotel, with key events at ANA headquarters and the Colorado Springs Fine Arts Center adjoining the ANA building. The upper floor of the ANA Museum housed a magnificent array of medals forming the competitive exhibit by medalists from around the world; a second group of medals formed the "Parallel Exhibit" honoring FIDEM's 70th birthday occupying the rear of the gallery.

A special feature of this year's event emphasized by the organizers of the Congress was increased collector participation, through lectures and presentations held at the Antlers and a stellar guest exhibit strategically positioned in the ANA Museum foyer. Greeting all who entered the museum was a display of selected pieces from the Lawrence R. Stack Collection of Renaissance Medallions, medals and plaquettes. Assembled by the CEO of the New York-based numismatic firm of Stack's, this collection brought together many of the greatest examples of Renaissance medallic art from Italy, Germany, France, the Netherlands and England. Included were Antonio Pisano, called Pisanello, re-creator of the medal in the 15th century, with portrait pieces of Leonello d'Este Marquess of Ferrara and humanist Vittorino Rambaldoni da Feltre; Matteo de' Pasti's studies of Sigismondo Malatesta, Lord of Rimini, with medals of Fra Antonio da Brescia,

Pietro da Fano and Leone Leoni and other Italian medalists. English medals were highlighted by the fabulous gold portrait medallion of Queen Mary I (the Tudor monarch often recalled as "Bloody Mary") by Jacopo da Trezzo, one of only two gold examples known.

Displayed was the greatest of all German medals, Hans Reinhart the Elder's massive silver *Dreifältigkeitsmedaille* or Holy Trinity Medal of 1544, depicting in medallic form the great mystery of the Holy Trinity. Albrecht Dürer was represented by one of two silver examples existing outside a museum of his 1621 medal hailing Emperor Charles V's visit to the Nürnberg Diet that was forced to relocate after an outbreak of plague.

The Renaissance exhibit introduced visitors to medallic art and formed a visual bridge between the traditional medal and the contemporary works of FIDEM members. Medals were arranged by country in wall-mounted and free-standing cases on glass shelves, each bearing a label with the flag of each country, sculptor's name and title of the medal. All works are recorded in the 374-page soft-cover *Exhibition Catalog of FIDEM XXX, 30th Congress, International Federation of Medallic Art*.

FIDEM's own medals are permanent medallic record of each event, and the 2007 medal is one of the most innovative, designed by Sarah Peters of Falmouth, Mass. This odd-shaped 92.3 x 98.2 millimeter bronze is entitled "Rebuild-Replenish," the theme of "Passages to Reconstruction," understanding of the medal as a valid branch of the sculptor's art.

This medal is free-standing on its edge; laid flat it becomes a jigsaw-puzzle piece interlocking with additional medals to form a round-cornered rectangle or serpentine form on any length desired. The obverse is a hard-hat construction worker ("Rebuild") driving a nail with outsized hammer, his waist inscribed:

XXX FIDEM CONGRESS, Colorado Springs, 2007. The reverse is a woman holding a woven basket of seedlings ready for planting, "Replenish." With their meticulous crafting and pleasing light tan-gold patina, once actually seen and held, the medals were irresistible and sales were lively.

The American Delegation to FIDEM distributed another medallic creation produced by New York City artist Mashiko, a 97 x 60 millimeter hinged tinplate box inscribed **XXX/ FIDEM CONGRESS/ 2007/ AMERICAN DELEGATION/ Colorado Springs, CO. USA.** The inner lid is inscribed **PASSAGES/ TO/ RECONSTRUCTION;** the bottom bears an etched leaf-less wind-blown tree.

A brochure announces "This is a story of existence in seven stages." The medal enclosed is cast in resin, described as "a fossil city in white, the only physically moving part is a hanging ball. It suggests that time is continually in motion." The tree is reiterated a digital printing by Tara Donahue from Mashiko's original drawing, along with two additional digital images of the fossilized city described is an original poem:

A silent echo
In a fossilized city
Erosion and dust embrace the void
The universe is a place for rebirth and new life
The beginning of a new life
PASSAGES TO RECONSTRUCTION
are everlasting

Formal sessions FIDEM began with the gala opening ceremonies at 9:00 on Wednesday. Representing ANA were President Barry Stuppler and Past President Kenneth E. Bressett. Following Stuppler's welcome, Bressett introduced FIDEM President Carlos Baptista da Silva of Lisbon, Portugal.

Da Silva was followed by FIDEM Honorary President Lars O. Lagerqvist of Sweden, keeper of the Royal Cabinet of Coins in Stockholm. Lagerqvist sketched FIDEM's history since its first 1937 Paris Congress, organized by medal-makers Andre Arthus-Bertrand of France and Fernand Fisch of Brussels. He has attended every congress since 1957 and brought a wry humor to his reminiscences.

FIDEM was the acronym of *Federation Internationale des Emetteurs des Medaliles d'Art*, International Federation of Issuers of Art Medals. Over the years "*Emetteurs*" was dropped and FIDEM is now officially the International Federation of the Art Medal, with membership from more than 30 countries.

Keynote speaker was U.S. Mint Director Edmund Moy. Veteran observers of the U.S. Mint are amazed at the energy and undisguised gusto Moy brings to the director's office. Past directors were often political hacks with the civil servant mentality "don't make waves, don't make changes, keep your head down."

Observers find Moy a dramatic and refreshing change, with remarkable connections on Capitol Hill. In his address, Moy noted that the Mint was once a leader in medallic art in the great years between 1892 and 1925.

Moy hopes to be part of the next great wave of creativity, stating, "one of the things I'd like to leave behind is to be known as a catalyst for a new Renaissance, a neo-Renaissance of coinage design that will reflect the best and the future of the new millennium instead of being rooted in doing redesigns of the past."

He described the effects of the Artistic Infusion Program (AIP), pointing to the Congressional gold medals of Dr. Norman Borlaug and the Tuskegee Airmen by Phebe Hemphill as examples of its success. AIP Master Designer Richard Masters was praised for his Little Rock Nine silver dollar, a design showing only the lower bodies and feet of the Black girls and their military escort walking into Little Rock High School at the tumultuous opening of the Civil Rights struggle.

Coinage law bars the use of portraits of living persons on the nation's coins, though this did not prevent Eunice Kennedy Shriver's face from appearing on the Special Olympics dollar a few years earlier. Designer Masters therefore focused on the feet of the school girls and the heavy military boots of their escort to create a poignant design.

Moy shared his plans for his own Mint Director's Medal, the latest in a series dating back to the early years of the Philadelphia Mint. He took as his theme Frederick Hart's artwork *Ex Nihilo, Out of Nothingness* at the entry to Washington's National Cathedral, "To me, that's a perfect way to have someone in allegoric view of themselves... I'm not done yet, I'm still being formed, I'm not totally finished.

Moy wants a new figure of Liberty for his medal, telling engraver-designer John Mercanti and his co-workers to slim her down into 21st century style with a dress "more reminiscent of Vera Wang" than Greek sculptor Praxiteles.

The son of Chinese parents, Moy noted that the traditional Liberty "is a very Caucasian figure. Liberty is no longer a Western civilization concept. What would the love child of Tiger Woods and Jessica Alba look like grown up? That's the face I see for Liberty."

Congress participants were offered a succession of speakers and workshops whose number varied from day to day, with a reception or special event each evening. Each lecture series was directed by an appointed moderator with speakers coming from the U.S., Europe and Australia. Only a sampling can be recalled here.

Noted New York medal scholar Stephen Scher, consultant in the preparation of the Stack's Renaissance exhibit, moderated the Wednesday presentations. The presenters personified FIDEM's artistic and historic outreach. ANS Curator Peter van Alfen discussed "Head Hunting: the Rhetoric of Race and Emile Monier's Medals of the 1931 Exposition Coloniale in Paris."

Monier challenged traditional medallic treatment of race with eight medals of French African colonies that ignored racist stereotypes to portray Black Africans with dignity, artistic, anthropological accuracy and underlying sympathy.

Veteran public speakers know that every presentation involves an element of Vaudeville, proven on Wednesday when an electrical blackout struck the hotel and surrounding neighborhood for nearly a half hour. Moderator Scher was equal to the challenge and "the show went on." ANS Chief Curator Robert W. Hoge investigated "The Last of the Indian Peace Medals," describing the rare oval silver Peace Medals portraying Presidents Chester A. Arthur, Grover Cleveland and Benjamin Harrison.

Moderator Scher presented "Reggio Emilia and the Mannerist Medal in 16th Century Italy," sharing researches into medals of the Reggio Mint by such identified artists as Gian Antonio Signoretti and Andrea Cambi called Bombarda, whose pervasive style was unique to this small series of the mid-16th century.

The American Medallic Sculpture Association (AMSA) hosted a reception at ANA headquarters of Wednesday evening that offered opportunities to further examine the array for medals in the exhibition.

AMSA was founded in 1982 to advance the cause of medallic sculpture and is today undergoing a bold and long hoped-for revival under President Jim Licaretz, also a veteran engraver-designer of the Philadelphia Mint.

During this reception, FIDEM President da Silva announced the winner of the medal exhibition Grand Prix for 2007: Portuguese sculptor and ANS Saltus Medal winner Helder Batista for his 50 millimeter bronze 50th Anniversary of the Moscovide Church Medal, a study in varied silver and gold patinas.

A medal designed by Italy's Alessandro Verdi created the FIDEM 70th Anniversary Medal announced at the reception, but was used only for presentation purposes at the Congress.

The Thursday and Friday FIDEM events overlapped. Thursday saw three contending sets of speakers all at the same times along with two workshops. One series was moderated by Princeton University Curator of Numismatics Dr. Alan Stahl. It included Eugene Daub with "Medallic Portrait Sculpture: Face Types and Type Faces," an in-depth look at the interrelation of portrait and lettering that can make or break a medal design.

Daub cited Frank Lloyd Wright's aphorism, "a house should not be ON the hill, but OF the hill." Lettering should complement the portrait, not overrun it, Daub believes, since "a medal should be a perfect blending of sculpture and graphics," the design responding to the play of light on its surfaces rather than color that is integral to paintings or prints.

U.S. Mint Engraver-designer Don Everhart followed with a remarkable overview of current U.S. Mint methods of design, including traditional clay and plaster and ultra-modern computer designing programs including Free Form and Doby Illustrator. Especially fascinating was Everhart's display of rejected design sketches for such coins as the Jamestown dollar, South Dakota, California and Nevada Statehood quarters.

Friday was the most activity-filled day of the Congress. No fewer than four simultaneous speaker series and two workshops. Among which appeared U.S. Delegate Cory Gilliland as moderator for England's Philip Atwood, with "American Medals in the British Museum," dating back to pieces unexpectedly found in the Royal Collection of King George III.

MCA's David T. Alexander, a senior cataloger for Stack's and Past President of the New York Numismatic Club, gave a power-point presentation, "What Shadows We Pursue: Medals of the French Legitimist Pretender Henri V." Henri, the "Child of the Miracle," was born after the assassination of his father the Duke of Berri. The 10 year-old was named successor to his grandfather Charles X in 1830 and pursued the French crown for 73 years.

The French National Assembly offered the childless Henri the crown in 1871-73, if he would adopt his cousin the Count of Paris of the junior branch of the House of Bourbon as his heir. He agreed, but the deal failed over the issue of which flag to use. Henri refused the tricolor, insisting on the white Bourbon flag with three gold lilies used until the 1830 revolution. He died in exile, leaving a copious "fossil record" of medals and pattern coins. Britain's Ron Dutton examined "First Steps: Medals of the Parallel Artists," medals and artists in the parallel exhibit at FIDEM in the ANA Museum.

Moderator Alan Stahl introduced Donald Scarinci, prominent New Jersey attorney, member of FIDEM, Medal Collectors of America and the Citizens Coin Advisory Commission with "Appreciating and Collecting Contemporary Art Medals."

Scarinci is famous also for his incisive review of the last FIDEM Congress in Paris that was a near fiasco.

Stahl, former curator at ANS, former U.S.

FIDEM delegate and Past President of the New York Numismatic Club presented "The Origins of the Struck Medal," drawing on his extensive research into numismatics of the Republic of Venice. He reviewed the works of Pisanello, Ambrogio da Clivate, Benvenuto Cellini, Andrea Spinelli and Leone Leoni in setting the stage for the struck medal, including creation of early screw presses derived from the wine presses then in widespread use.

Friday evening saw a gala reception at the Colorado Springs Fine Art Center adjoining ANA headquarters. Featured speaker was artist Otakar Dusek of the Czech Republic, who delivered an impassioned address on "Artistic Freedom in the Czech Republic," the story of his medallic art, which was illustrated by slides. Dusek described himself as the first truly independent medallic artist since the fall of communism in his country.

A holdover from communism is the control exercised by the Czech National Bank, which has effectively monopolized not only the commissioning of official medals but has intruded itself strongly into their actual design. Meeting official guidelines were Dusek's medals for the 700th Anniversary of the Prague Grosch (Groschen), and his medal honoring the 700th Anniversary of King Vaclav II met official guidelines.

Striking out on his own, Dusek created the startling 60th Anniversary of the Battle of Stalingrad Medal, "the negation of humanity" by combining a Nazi era 50 Pfennig coin and a Soviet 20 Kopeck as obverse and reverse, pierced through by a rifle bullet. His medal for the 40th Anniversary of the Ordination of Father Jiri Ladislav Majkov included cross shapes reiterated on the medal, its holder and outer box.

Pre-World War II medals struck in honor of the Slavic gymnastic society "Sokol" with portrait of Dr. Miroslav Tyrs were buried in the ground to save them from the Nazis in 1939 Dusek used some of the recovered medals and crafted an outer medal around them with updates 1948 for the communist take-over and 1998, the anniversary of the Munich Agreements that partitioned what was then Czecho-Slovakia and led to the outlawry of the Sokol.

Dusek's most innovative medal honors Czech president and former dissident Vaclav Havel, taking the shape of the logo of a beer brewery where the playwright and future president was forced to work in punishment for pro-democracy agitation. Dusek side-stepped the question of which portrait to use: as a boy, youth, dissident or president. Instead Havel's unchanging fingerprint was employed along with an actual autograph inscribed by Havel himself, making him in effect the co-author of the medal!

The General Assembly of FIDEM was held on Saturday, with reports to treasurer and other officers, including the revelation that worldwide membership is 256 individuals plus museums, libraries and 45 Mints or medal makers around the globe. After several years as President, Carlos Baptista da Silva stepped down and Finland's Ilkka Voionmaa was elected chief executive, along with Vice Presidents Cory Gilliland (U.S.A.) and Ronald Dutton (U.K.); General Secretary is Maria Rosa Figueiredo (Portugal), Treasure, Ines Ferreira (Portugal); the Executive Committee includes Marie Astrid Voisin (Sweden), Philip Attwood (U.K.) and Carolien Voigtman (Netherlands),

The 30th FIDEM Congress closed with the festive banquet at the Cheyenne Lodge of the great Broadmoor Hotel overlooking a panoramic view of Colorado Springs. The gathering was not merely a successful event of a great world organization but a triumph of international fellowship, artistic cooperation and highly successful collector input.

W.E. JACKSON & COMPANY

(Since 1921)



Embossers - Foil Stampers

Bookbinders

Specialized 3-D Foil Stamping

Embossing on all stationery items

Our Bindery makes Book-Style Medal

Holders for display and protection.

For more information call (800)322-3025

Or Email us at: sales@wejco.com

Please visit our Web Site: www.wejco.com

Mailing Address:

Box 3842, Centredale, Rhode Island 02911

Advertising in the Members Exchange !!

**Each AMSA member gets one free
"1 inch" ad per year.**

Each additional "1 inch" ad for a member is \$5.
(A one inch ad may have 40-50 words in regular font (10
and be a maximum of 6 lines long.)

Business card ad is \$8 per issue or \$32 per year.

For commercial businesses:

A half-page business ad is \$100 pr. year/ 4 issues.

A quarter-page business ad is \$60 pr. year/ 4 issues.

AMSA On Line Directory [on the website.]

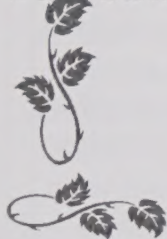
If you are a member in good standing and want to be
listed on the members page you can do it for free.

Just send a picture of yourself or your art with your
name and contact information to:

<amsaonline@yahoo.es>

Tel. 401 781 6076

Fax: Same



C. A. Brown, Inc.
315 Wellington Avenue
Cranston, R.I. 02910

A Fine Arts Foundry Since 1946

E-Mail:

browncasting@aol.com



Checkout Our New Website-<http://www.browncasting.com>

Precision Investment Castings of

- ***Small Sculpture, Medals, Bas'Reliefs,***
- ***Hardware, Jewelry, Etc..***
- ***Alloys Cast- Bronze, Brass, Pewter,***
- ***Sterling Silver, Karat Golds***

***Rubber Mold And Wax Making
Metal Tooling***

***Size Range : 1/16" Ultra-Thin
Up To 24" And More
Rapid Prototyping Services
Available***

Members News

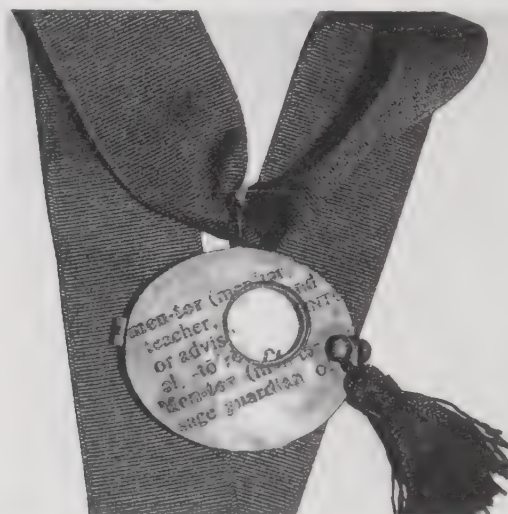
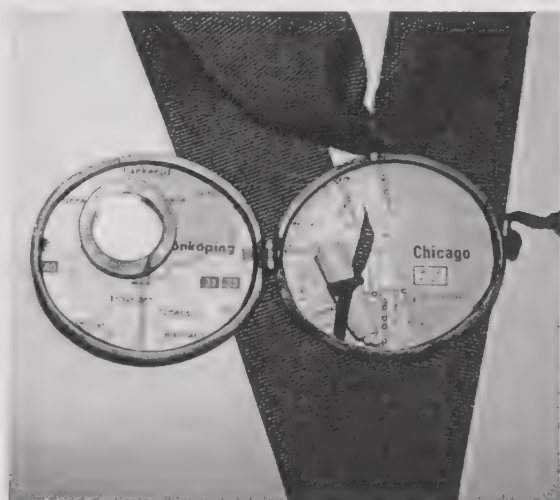
Congratulations to Yefkin Megherian !!

Philip Attwood, curator of Coins and Medallions of the British Museum, has purchased her medallion, "Woman in Chadur", for the museum's permanent collection. A copy of the medallion is now in the Fidem Exhibition in Colorado Springs.

Yefkin's introduction to medal-making was at an AMSA Workshop held in Hartford, CT She became fascinated with this form of art then and has been producing medals since.

**James MaloneBeach**

His latest creation is a commission for Dr. Steven H. Zarith, the mentor of his wife Leeny and about twenty other people mentored for their PhDs from Penn State University.



Steven H. Zarit, PhD, is a clinical psychologist, a professor of human development and family studies, and the leading U.S. researcher on family care giving for dependent elders. As a young scholar, he took time to think about an area of study in which there was need and where he could make a difference.

And what a difference he has made! His early work (e.g., 1982) instigated 25 years of increasing attention to the plight of family members who care for elders with cognitive impairment and dementing illnesses. As a result, today scholars and families are much better informed about the stresses and needs of family care giving. Nearly every state has some kind of caregiving programming and there has also been a national initiative for caregivers. Certainly the work is not completed but the need continues to grow as more people get older and live to an age when they are at high risk of Alzheimer's disease and related disorders.

Across the years, Steve has fostered the intellectual growth of numerous mentees, of whom I am one. We are devoted to him because of his generous and rigorous spirit and his investment in all of us, an investment that does not waver with a graduation. He is our intellectual parent and from time to time we try to find ways to thank him; thus, this medal.

The medal has been in our minds for several years. We have talked and emailed and brainstormed. We conveyed our ideas to Beach and this is what resulted. The outside of this commemorative piece is photo-etched with the definition of mentor. The inside is lined with maps of Chicago where Dr Zarit grew up and Jonkoping, Sweden, one of his international research sites. Inside is a scroll that contains a list of mentees; the scroll is tied with a purple (regal) ribbon. The glass inset on the cover of the reliquary magnifies that which is inside the medal, just as Steve magnifies each of us, his mentees.

Leeny

Eileen E. MaloneBeach, PhD

Build A Reputation In Art Medals

By Improving and Rewarding Exhibits

Copyright © 2008

By D. WAYNE JOHNSON

Two events happened recently that gave me insight into medalists' reputations. Those two events were the recent FIDEM Congress with its well-mounted Art Medal Exhibition, of course. The second was the insistence of two longtime medal collectors for me to return to compiling my directory of American artists of coins and medals.

The two medal enthusiasts were Sam Pennington and Donald Scarinci. Sam is the publisher of *Maine Antique Digest* who recently inaugurated a regular editorial feature on art medals in every issue of his monthly antique field publication (the column alone is reason to subscribe!). Don has built the largest private art medal collection in America. Good friends both.

Their encouragement led me to purchase the 14-volume set of *Benezit*, the international directory of world artists, long on my want-list for my directory project. This massive work was recently published in English and despite the fact the price is twice the French language edition it was worth it.

For the last six weeks I have been pouring over these 14 volumes comparing my list of 3,356 artists to the nearly 170,000 in *Benezit*. So many Americans are listed. Also some international artists who created medals of American interest struck in other countries (like medals for Apollo 11, the

death of John F. Kennedy and Martin Luther King Jr.) are included.

Peter Hastings Falk, publisher of the definitive American Artists directory, *Who Was Who in American Art*, taught me a great deal about artists and compiling artists directories. After all, he lists 120,000 artists in the second edition of his directory. In determining his criteria for inclusion he encountered a large class of artists. He calls them "weekend artists."

These are artists who paint, or work in other media, but only in their spare time, thus their production is not large. They sell very little of their work. And it is difficult for them to get publicity or for museums to accept their work. Unquestionably they are artists wantabees.

For the editors of *Benezit*, however, the art world seems to be divided into two camps: fine artists and commercial artists. The first always find a place in their databank, the second seldom. An artist must meet some rather stringent criteria to be included in this final arbitrator of the art field registry. Weekend artists need not apply.

Criteria for Artists Directories

1. Auction sales.
2. Many works of art.
3. Works held by museums.
4. Published books, articles.
5. Listings in other directories.

Also, you won't find mint engravers or factory artists listed in Benezit. Generally you won't find art educators or art administrators either. It is difficult to get listed in Benezit even if your parent was a listed artist. Somehow the editors can detect *talent!* It is not necessarily inherited.

What, then, is the criteria to be included in Benezit? The strongest factor appears to be auction sales of an artist's work -- art works in collectors hands passing from one to another. The sale of a work of art is when every potential buyer wants to know more about the artist.

Also Benezit editors appear to be impressed by other factors as well: a large number of works created by the artist, works held by museums, books and articles on the artist, and listings in other directories. Back of their minds must be the burning question: Is this an artist someone would want to reference in the future?

In short -- what is the reputation of this artist? Once that is established then it remains to gather facts about the artist and publish this in a directory.

The FIDEM Congress was an eye-opener. Not for who was there and who exhibited medals, but who wasn't and who didn't! Today I estimate there are over 300 American artists who could create coins and medals. Why, then did only 31 American artists exhibit and only 22 American artists attend the Congress?

Could it be that a FIDEM exhibit doesn't do anything for modern artists? It doesn't add to their knowledge of coin and medal creation. It doesn't add to their

repertoire. It doesn't make them any money. It doesn't give them any benefit for showing

Ten Tips For Reputation Building

1. Get your art medal creations into collectors' hands.
2. Produce. Produce. Produce. Keep creating. Eagerly seek fresh challenges.
3. Accept every opportunity or commission to create a medal even if you have to accept less than what your time was worth in creating it.
4. Join and be active in professional organizations, in America make AMSA #1.
5. Exhibit as often as you can. Show your works and work your shows. Make every exhibit interesting for the viewers. Insist a catalog is printed.
6. Constantly seek publicity, photograph every creation and send to news, sculpture and collector publications. Let the world know what you create.
7. Send your portfolio of past creations to every medal maker. Ask to submit design ideas for any upcoming medals they will produce.
8. Be realistic in pricing your models and your medals for sale.
9. Encourage the marketing of art medals. The field needs a lot of promotion.
10. Respect collectors of art medals; they can make or break an artist's reputation just by adding items to their collection or lack thereof.

by adding items to their collection or lack thereof.

their latest creations, or attending in person. It doesn't merit entering their latest creation or for taking four or five days out of their work schedule to attend.

In short – it doesn't add to their reputation.

The FIDEM exhibition, much like most art medal exhibitions, is a way for artists to show their latest creations. But it doesn't do anything to add to the artist's reputation. And the reason for that is there is no feedback. There is no commentary on the items exhibited. There is no judging. There is no *critique*.

That is why I took nine hours of the precious time I had at the FIDEM Congress to critique each medal. All 1,026 medals on exhibit. I looked at each medal, analyzed it, and assigned a numerical grade, 0 to 10. I had done this previously at the 1987 FIDEM Congress, the last held here in America.

This critique gave me a tremendous insight into the medals, the artists, the themes, in addition to each country's standing. (Reported here in the last issue of AMSA Newsletter.)

Exhibit Proposal. Thus, from that analysis here is what I propose: Increase the appeal to an artist to exhibit his art medal creations. First there should be a monetary award for the best in the show. Second, there should be a medal award program somewhat like that employed at French exhibitions in the past.

The first time you meet a certain standard of your exhibited medal(s) you would receive a bronze medal. The second

exhibition where you meet a slightly higher standard you would receive a silver medal. The third time obviously a gold medal. And of course the best in the show would receive the Grand Prix. Only one grand prize, but as many medal awards as earn them.

Doesn't it make sense to give medals as awards for a medal exhibit?

Also – and this is of major importance – give the artists a feedback on their artistic endeavors. Why are their medals exceptional, outstanding, or worthy of awards. Then publicize the winning artists, their themes and creations. Pamper some reputations.

For AMSA's annual art medal exhibitions I propose the monetary award should be \$1,000 (and this should be increased over time). For an international exhibition – like FIDEM – this award should be \$100,000. (I have to give some thought how to finance that, but it could be done.)

THAT would appeal to artists! A large cash prize, a possible medal for exceptional creations, some notable publicity, and feedback on the artist's creations. It would encourage exhibiting, reward artists, and in the long run, improve the quality of art medals – individually, nationally, and for the entire field!

It also would improve a lot of art medal artists' reputations. O

Dick Johnson retired from medal dealing to write about medals, medalists and the technology of creating coins and medals. From 1966 to 1977 he was director of research for Medallie Art Company. This year he revised a method – first employed in 1987 – for judging art medal exhibits based on the appeal of a new medal to a collector.

AMSA Survey to help improve our organization.

Please help our organization by speaking up, giving your opinions and volunteer !!!!!
Send to AMSA, PO Box 1201, Edmonds, WA 98020.

1. Would you like AMSA to sponsor more Gallery exhibits?
2. More workshops
3. More meetings
4. What events would you like to see AMSA sponsor
5. Would you be willing to arrange or chair such an event
6. Do you volunteer to help
7. Would you like to contribute an article to the newsletter
8. Are you represented on the AMSA webpage
9. Would you like to be an officer
10. What office would you like to hold or receive more information about
11. Do you have any special talents you could contribute such as:
Public relations, ___ Accounting, ___ Legal help, ___ Computer skills, ___ Graphic design etc.
12. How did you hear about AMSA
13. Would you like AMSA to focus on any area not mentioned above
14. What would you like AMSA to do differently

Thank you very much for taking the time to respond to this questionnaire.

Let us all work together to make Medallion Art more successful and more visible to the public!!

We always appreciate comments from our readers. We do from time to time publish articles that may stir a controversy. We hope you will take the time to share your reactions and feelings to these articles..

Please tell us about yourself and your work. We are always glad to include it in the newsletter.

Newsletter editor:

Anne-Lise Deering
Address: 24229 92nd Ave. W.,
Edmonds, WA 98020

Ph.206-542-0608, e-mail: AMSAnews@verizon.net
or supermedal@verizon.net.

Please send items of interest about yourself or
events that you have attended that relate to news
about the medal and medallic sculpture.

This publication is for you, the members!

**Please send information in writing, preferably as
e-mail and include photos if available.**

**Please write bios in third person and limit
your news to items related to medals, only !!**

Also please don't forget to send in your
questions or answers to be included in the next
newsletter.

**Deadline for the next newsletter is:
March 31st !**

**REMEMBER THE AMSA MEMBERS
DIRECTORY ON THE WEB !!**

**Don't forget to submit your
material to the webmaster Enrique Moreiro.**

**Note his e-mail address:
amsaonline@yahoo.es**

AMSA officers for 2007 - 08

President:

Idolls@earthlink.net

1st Vice President

geri@artmedals.com

2nd Vice President:

Eugenedaub@cox.net

Treasurer:

Heidi@wastweetstudio.com

Secretary:

supermedal@verizon.net

Jim Licaretz

Ph. 215-426-3959

Geri Gould

Ph. 760-723-5769

Eugene Daub

Ph. 310-548-0817

Heidi Wastweet

Ph. 206-369-9060

Anne-Lise Deering

Ph. 206-542-0608

Board of Directors:

Geert Maas	2008	maas@geertmaas.org
Enrique Moreiro	2008	amsaonline@yahoo.es
Cookie Redding	2008	cookieclaygirl@yahoo.com
Ira Rezak	2008	ilr8@columbia.edu
Mark Benvenuto	2009	benvenma@udmercy.edu
Lotte Cherin	2009	clottel@gmail.com
Mel Wacks	2009	Numismel@aol.com

Advisors to the Board:

Cory Gilliland	gilliland@artinthehand.com
Ann Shaper Pollack.	jayann@optonline.net
Jeanne Stevens-Sollman	stevsollmn@aol.com
Alan Stahl	amstahl@optonline.net

AMSA Membership Form

Membership runs from Sept. 1, to Aug. 31.

Enclosed is my check for \$35.00 annual AMSA dues in the U.S.A. and Canada;

\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues **outside** the USA and Canada.

Enclosed is my contribution of \$_____ to further help AMSA reach its goals.

I am an :

Name: _____ Artist _____ Sculptor _____ Dealer _____

Address: _____ Collector _____ Producer /Supplier _____

City: _____ State _____ Zip _____ Other _____

Home Phone: _____ Day Phone (studio/work): _____

Email Address: _____

Please send completed application and payment in US Dollars to: American Medallic Sculpture Association,
(AMSA). To ensure receiving your newsletter send your dues to:

AMSA, PO. Box 1201, Edmonds, WA 98020